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EXHIBITION OF PAINTINGS
DRAWINGS AND SCULPTURE

BY

ROSE O'NEILL (Wilson)

March 1st to 11th

1922

New York (City) WILDENSTEIN GALLERIES

647 Fifth Avenue, New York



IN VIEWING the powerful drawings of Madame Rose O'Neill one would hardly be surprised to learn that this strange and profound artiste is also a great poet. Her melodious and nostalgic verses are at the same time an emanation of, and a stimulant to, her plastic feeling.

But for us who are gathered at this moment to enjoy the visions expressed in her drawings, these are amply sufficient to bring us joy. Joy, it is true, a trifle strong and bitter, but all the more rare, these powerful forms adequate for powerful thoughts. Madame Rose O'Neill has realized in herself an alliance of paganism with a spiritual conception which the pagan world was unable to formulate. Her drawings are at once sombre and full of light, exalted and terrifying. If she owes in a certain measure to Hellenism (a Hellenism modified by ardent modern culture) she owes more to Pan than to Apollo.

And this indeed is very well, for Pan is a more universal god on the whole, and more vital.

But these perhaps are considerations a trifle too abstract as applied to works that are so eloquent to the eye. In truth, I think it is not without cause that the memory of Edgar Poe associates itself in my mind with the impression of these works. It is not necessary to go very deeply to the foundation of things to appreciate the imaginative artist who presents herself for the first time. For the first time? Perhaps not quite. Several years ago a visitor discovered at the National Salon some spirited drawings which were entirely original and executed in a brilliant and firm manner. These drawings were not signed, and it was rather difficult to discover the author, but finally it was possible to induce Madame Rose O'Neill to bring from Ireland and the United States a packet of fantasies and dreams.

The results were somewhat unexpected, for instead of the previous type of work, Madame O'Neill had in the meantime conceived and executed all these poems of earth, the ascension from matter to the unknown; all this expressed in luxuriant compositions and the works of sculpture which are now before our eyes.

[Translation of Mons. Arsène Alexandre's introduction in the catalogue of Rose O'Neill's Paris Exhibition.]

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CATALOGUE.

1. The Blind.
2. Spring.
3. The Spirit chained to his Companions.
4. The Faunesse and the Strayed Child.
5. In the Desert.
6. Supreme Moment.
7. The Winged Head. (lent.)
8. The Will to Live. (lent.)
9. The Horror.
10. The Tree.
11. The Earliest Falstaff. (lent.)
12. The Red Faunesse.
13. Woman. (lent.)
14. In the Trap.
15. Feminine. (lent.)
16. Dream.
17. The Terror outside. (lent.)
18. Captive.
19. The Embrace of the Tree. (lent.)
20. Arcady. (lent.)
21. The Obstacle. (lent.)
22. The Looker-on. (lent.)
23. The Slain Buffoon. (lent.)
24. Kewpies in Arcady.
25. The Future in the Lap of the Past. (lent.)
26. The End. (lent.)
27. Emerging Life. (lent.)
28. Wood-woman. (lent.)
29. The Serene.
30. The Weeping Beast.
31. Under the Leaves.
32. The Faun weeps finding Himself the Father of a Human Infant. (lent.)
33. Old.

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34. Haunted.
35. Dance.
36. Clown.
37. The First Love-death. (lent.)
38. Laughing Satyr.
39. Queer Fellow.
40. The Centaur Escapes. (lent.)
41. Laurelled Head.
42. Old and Young.
43. The Poetess. (lent.)
44. The Mountain. (lent.)
45. Long Ago. (lent.)
46. Arabian. (lent.)
47. Man in the Hand of Nature. (lent.)
First drawing of one now belonging to the Luxembourg
Galerie, Paris.
48. The Mysterious Plant.
49. Norway.
50. "Let me out of This!"
51. The Benediction. (lent.)
52. Man reposing on the Feet of his Soul.
53. The Same. (large. lent.)
54. Head of Age.
55. Satyr-smile.
56. Besieging the Lips of Earth. (lent.)
57. The First Tear. (lent.)
58. Dryad and Faun. (lent.)
59. Life-fight. (lent.)
60. Ice-berg. (lent.)
61. Creative. (lent.)
62. Pan dishonoured. (lent.)
63. The Flute. (lent.)
64. Satyr singing to himself. (lent.)
65. The Triumphant Smile. (lent.)
First drawing of one now owned by the Petit Palais, Paris.
66. The Eternal gesture. (lent.)
67. The Past with her strange Child, the Present. (lent.)

68. Orpheus. (lent.)
69. Poet and Woman. (lent.)
70. The Green Runner. (lent.)
71. Droll Cherub. (lent.)
72. Mountain-grief. (lent.)
73. Three Lost.
74. My peevish little Soul. (lent.)
75. The Inconsolable Rock. (lent.)
76. Groping out.
77. Unappeased. (lent.)
78. Poet and Satyr. (lent.)
79. The Faun teaches the Poet to play the Pipes. (lent.)
80. Man and his Ancestor. (lent.)
81. "No, you cannot console me!" (lent.)
82. Consciousness. (lent.)
83. Troll-maiden. (lent.)
Northern myth.
84. The Will to Make. (lent.)
85. Man and the Earth. (lent.)
86. Paolo and Francesco. (lent.)
"They read no more that day."
87. Ariadne. (lent.)
88. The Master-mistress. (lent.)
89. Female. (lent.)
90. Head.
91. The Sullen Son. (lent.)
92. Woman face. (lent.)
93. Medusa (lent.)
94. Smile of the woods. (lent.)
95. "Not till I am mad am I sound." (lent.)
- 96 to 107. Fugitive Drawings. (lent.)

SCULPTURE.

1. The Embrace of the Tree.
2. Garda.
3. Satyr.
4. The First-born Kewpie.

Messrs. Wildenstein & Co.

request the honour of your presence at an

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